

ABOUT THE SONG PLAYER

As opposed to embedding the audio into the website, all of the tracks here are **streaming** through a high-quality MP3 Player. This means that the whole song doesn't have to be loaded for it to start playing, so the load time is quick, AND---very important for sound fidelity---the file size is much larger. All of our tracks are in MPEG Layer 3 format, sampled at 128kbps with **as little compression as possible**. Track size is 8 to 12 megabytes each, but because the tracks are streaming...voila! Instant great sound with short loading time and few glitches.

Here is a track-by-track description of:

- 1. the piano used**
- 2. the recording equipment and protocols used**

---Daughters (Garson, 2006)

1. 1985 Bosendorfer 225 (7'4") w/ new bass strings, new knuckles, new back rail cloth; 5.4 action ratio, 36.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.
---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---'S Wonderful (Hendelman, 2007)

1. 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---AKG 414 - Top, over bass strings
---AKG 414 - Bottom, Near far end pointing up
---Rhode NT5 - Top, On player's right side, pointing down across treble strings
---Rhode NT5 - Bottom, Near player's right knee pointing up
---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---And Then She Smiled (Ruiz & Mancini, 2008)

1. new Steingraeber 205 (6'10") 5.5 action ratio, 37.5 balance weight
2. ---AKG 414 - Top, over bass strings
---AKG 414 - Bottom, Near far end pointing up
---Rhode NT5 - Top, On player's right side, pointing down across treble strings
---Rhode NT5 - Bottom, Near player's right knee pointing up
---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---Feel Like Making Love (Hendelman, Clayton, Cunliffe)

1. left side: 1928 NY Steinway "D" w/ complete remanufacture, Erwin board, all-new component-balanced action; 5.6 action ratio, 39.0 balance weight; right side: 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.
---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---Oh What a Beautiful Morning (Garson, 2008)

1. 1953 NY Steinway "D" w/ complete remanufacture; 5.5 action ratio, 38.5 balance weight, rib-crowned-and supported board, all-new component-balanced action
2. ---AKG 414 - Top, over bass strings
---AKG 414 - Bottom, near far end pointing up
---Rhode NT5 - Top, on player's right side, pointing down across treble strings
---Rhode NT5 - Bottom, near player's right knee pointing up
---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---Blue Monk (H., C., C., 2005)

1. left side: 1928 NY Steinway "D" w/ complete remanufacture, Erwin board, all-new component-balanced action; 5.6 action ratio, 39.0 balance weight; right side: 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
 ---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
 ---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
 ---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
 ---The preamps were Behringer ADA8000 digitals.
 ---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---Goodbye Louise (Edwards, 2008)

1. 1964 Hamburg Steinway "C" w/ extensive restoration by DAP (2007) located in client's studio
2. ---1 AKG 414 below the soundboard
 ----2 Shure SM-81s with Audio Upgrades' complete modifications, in stereo array placement
 ---Audio Upgrades stereo mic pre-amp - directly into 24/48 Digital Performer file
 ---a touch of Altiverb

---Polonaise & Brillante by Chopin (Pacific Trio, 2008)

1. new Steingraeber 272 (8'10") 5.6 action ratio, 38.5 balance weight
2. ---AKG 414 - Top, over bass strings
 ---AKG 414 - Bottom, near far end pointing up
 ---Rhode NT5 - Top, on player's right side, pointing down across treble strings
 ---Rhode NT5 - Bottom, near player's right knee pointing up
 ---All mics running into a Mackie 1604 mixer using built-in preamps
 ---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
 ---Recorded at 24bit, 88k

---Zoe's Theme (Hendelman, 2007)

1. 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---AKG 414 - Top, over bass strings
 ---AKG 414 - Bottom, near far end pointing up
 ---Rhode NT5 - Top, on player's right side, pointing down across treble strings
 ---Rhode NT5 - Bottom, near player's right knee pointing up

---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---Gershwin Medley (Garson, 2008)

1. 1953 NY Steinway "D" w/ complete remanufacture; 5.5 action ratio, 38.5 balance weight, rib-crowned-and supported board
2. ---AKG 414 - Top, over bass strings
---AKG 414 - Bottom, near far end pointing up
---Rhode NT5 - Top, on player's right side, pointing down across treble strings
---Rhode NT5 - Bottom, near player's right knee pointing up
---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---Redemption (Edwards, 2008)

1. 1964 Hamburg Steinway "C" w/ extensive restoration by DAP (2007) located in client's studio; 5.6 action ratio, 38.5 balance weight
2. ---1 AKG 414 below the soundboard
----2 Shure SM-81s with Audio Upgrades' complete modifications, in stereo array placement
---Audio Upgrades stereo mic pre-amp - directly into 24/48 Digital Performer file
---a touch of Altiverb

---Ellington Medley (H., C., C., 2005)

1. left side: 1928 NY Steinway "D" w/ complete remanufacture, Erwin board, all-new component-balanced action; 5.6 action ratio, 39.0 balance weight; right side: 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.

---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---Deck the Halls (T. H. Trio, 2006)

1. 1903 Steinway "A" (6'4") complete remanufacture by DAP (original board, new bridge cap, new action & damper system)
2. ---1 AKG 414 below the soundboard
---2 Shure SM-81s with Audio Upgrades' complete modifications, in stereo array placement
---Audio Upgrades stereo mic pre-amp - directly into 24bit, 48k Digital Performer file
---a touch of Altiverb

---Scarlatti: 4 Sonatas (Feninger, 2006)

1. 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.
---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---Alone Together (H., C., C. 2006)

1. left side: 1928 NY Steinway "D" w/ complete remanufacture, Erwin board, all-new component-balanced action; 5.6 action ratio, 39.0 balance weight; right side: 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.

---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---Ravel Pt. 1 (Pacific Trio, 2008)

---Ravel Pt. 2 "

---Ravel Pt. 3 "

1. new Steingraeber 272 (8'10") 5.6 action ratio, 38.5 balance weight
2. ---AKG 414 - Top, over bass strings
---AKG 414 - Bottom, near far end pointing up
---Rhode NT5 - Top, on player's right side, pointing down across treble strings
---Rhode NT5 - Bottom, near player's right knee pointing up
---All mics running into a Mackie 1604 mixer using built-in preamps
---TS cables plugged halfway into inserts on mixer tracks and run to a Digi002 rack (no gain used on Digi preamp)
---Recorded at 24bit, 88k

---Reunion (Edwards, 2008)

1. 1964 Hamburg Steinway "C" w/ extensive restoration by DAP (2007) located in client's studio; 5.6 action ratio, 38.5 balance weight
2. ---1 AKG 414 below the soundboard
---2 Shure SM-81s with Audio Upgrades' complete modifications, in stereo array placement
---Audio Upgrades stereo mic pre-amp - directly into 24/48 Digital Performer file
---a touch of Altiverb

---I Hear a Rhapsody (H., C., C., 2006)

1. left side: 1928 NY Steinway "D" w/ complete remanufacture, Erwin board, all-new component-balanced action; 5.6 action ratio, 39.0 balance weight; right side: 1942 Hamburg Steinway "B," complete rebuild w/ original board, component-balanced action, 5.5 action ratio, 37.5 balance weight
2. ---2 MXL 990 condenser mics just above and about 6-8 inches away from the hammers (at a 45 degree angle pointing toward the keys and strings.)
---1 MXL 990 condenser mic halfway between the hammers and the distant end of the piano, pointing 45 degrees toward the strings and away from the keys.
---1 Oktavia 012 condenser mic pointed into the small curve of the piano just above the highest strings.
---1 MXL 990 condenser mic mounted under the piano, pointed up toward the soundboard and mixed out of phase.
---The preamps were Behringer ADA8000 digitals.

---The mixes are relatively rough, with no compression, echo, or reverb, and no mastering done; recorded at 24bit, 88k

---End Credits (Edwards, 2008)

1. 1964 Hamburg Steinway "C" w/ extensive restoration by DAP (2007)
located in client's studio; 5.6 action ratio, 38.5 balance weight
2. ---1 AKG 414 below the soundboard
---2 Shure SM-81s with Audio Upgrades' complete modifications,
in stereo array placement
---Audio Upgrades stereo mic pre-amp - directly into 24bit, 48k Digital
Performer file
---a touch of Altiverb